

MITCHELL PHOTOGRAPHY CLUB INC.



PO BOX 474, Kilmore 3764

June 2009

WHY DID I TAKE THAT PICTURE?

Ray put this question to us at the beginning of his thought-provoking print evaluation at the May meeting. When you think about it, most photos are taken because the camera was near and we liked what we saw. Or it may be we are intentionally recording an event be it a family gathering, a growing child or a sporting moment. A Photoclub member has another agenda, that it might, by chance, be a Competition Winner. If so, How?

Ray set some criteria:

- 1 Is it worth a second look? Will it still hold your interest in 6-12 months?
- 2 Does it have a "life" or "energy". Does it tell a story. Is it interesting?
- 3 Is there a point of interest that prevents the eye wandering over the picture?

This can be the near eye in a portrait, a significant building, tree or animal in a landscape. Is there other irrelevant clutter in the picture more conspicuous than the intended focus that distracts the eye?

- 4 Is the overall composition balanced side to side? Is all the interest restricted to half the frame, with no countervailing object, be it a tree, a rock or a cloud, to give artistic equilibrium?

5. Think Presentation. Is it well mounted, matted, framed, outlined or generally demonstrate that you are proud to show the masterpiece at it best, and also pay the viewer the compliment of showing you care.

6. All of this will count for nought if the picture is not carefully cropped, SHARP, and of good quality, meaning accurate colours and good tonal range from black through all the greys to white. It is very easy and quick to release the lacklustre dullness of images that come straight out the camera.

IF YOU NEED TO LEARN HOW TO CROP, SHARPEN OR MANAGE A SIMPLE "LEVELS" ADJUSTMENT IN PHOTOSHOP, COME TO OUR WORKSHOPS on June 11th. Your dull photo will spring to life!!!

Ray Fagg is the star of the month of June. His expertise, skill and gently humorous judging and teaching and is appreciated by all by us all. He is **Instructive, Constructive and not Destructive**, an essential attribute in a teacher

He has set out his photographic Life Story for the Newsletter, and I urge everyone to read it. I Emailed it separately. I found it fascinating.

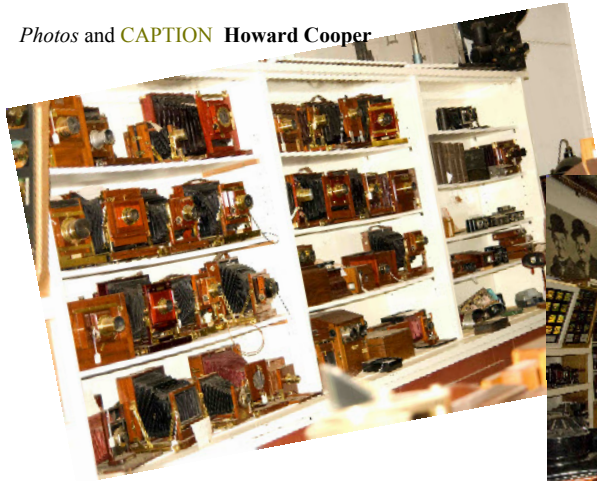
Anyone over the age of thirty who started Photography as a child lived with Film emulsions and Chemicals, and yet, barely 5 or 6 years since digital swept them away, (in the popular imagination), analogue memories seem archaic and the province of the oldies. Few of us have Darkrooms now, but the benefits and apparent ease of digital Technology have driven the new enthusiasm for the growing hobby. That has to be good.



President: Howard Cooper. *V/Pres. And News letter:* Editor: Euan Walker. *Secretary:* Nickie Doyle
Treasurer: Raymond Fagg. *Membership Secretary:* Greg Marshall. *IT Manager:* Manfred Audehm
Members: Doug Kentish and John Curran



Photos and CAPTION Howard Cooper



"Three Museum Pieces" recently seen at Tom Hellwege's amazing Display of Historic cameras. Those of us with longer memories were enthralled to handle cameras that we have owned or coveted over the years. The collection of old Leica and Rolleiflex models alone made the visit memorable.



Photo Les Williams

Just look at those Leicas!



Few members took advantage of this Club Outing to see Tom's 3000 or so exhibits at the end of May, but it really is something special, and if another opportunity arises, have a look.

My first camera, a CORONET box Camera, is visible above our heads.

I was amused to see what a load of Rubbish it was, being roughly constructed and poorly designed. It has a simple single element lens and a choice of f16 or f22 with about 1/30 second Exposure. It had a flash connection. We used "Ortho" film which was Red Blind, so that we could use the little red window on the back which recorded the exposure number (12 x 60cm square negs), and then we use a dim red light in the darkroom for development in a dish.

It was my pride and joy.

The picture of the next page was taken with it, and is of ROUEN Cathedral in Northern France in 1950. Rouen had been effectively flattened by Allied bombing in the War, but amazingly the 11th century building survived with repairable damage amongst the ruins.



ROUEN 1950.

As Ray would say, why did I take that photo?

Even at my tender age I think I was aware of the Archival interest in this scene of post-war reconstruction, but certainly not in having it criticised or ignored by a Competition Judge!!!

"Equipment is only important as a means of transferring an idea into a two dimensional image. A photographer should know his equipment well enough to be able to select the equipment or format that is least likely to stand between his idea and the final image"

Ian McKenzie

From the President

The talk at the May meeting was about flash and accessories and its use on and off camera. If members would like a workshop for flash lighting please let me know either at a monthly meeting or by email.

The theme was "open" and many interesting images were presented – congratulations to Greg Looker for his wonderful panorama. The theme for June is sport and I expect to see many interesting images. The discussion for the evening is a Q & A on printers and printing.

The Photoshop Elements 7 workshop continues at the Broadford Community Centre. All members are welcome. During June the workshop will be held on the 11th from 7:30pm to 9:00pm. Please bring your images on CD as the USB port is difficult to access.

As at 3rd June we have 26 members, a good effort as we have only been in existence for 18 months. Thanks to the committee for their hard work. *(Especially to Howard, Ed)*

The poster and forms for the 2009 Photographic Competition have been prepared. Posters should be appearing at various locations throughout the shire and forms (entry, terms & conditions and release) will be available from the Mitchell Shire website and libraries over the next couple of weeks. Please support our sponsors as they have supported us!

Thanks to Tom Hellwege for opening his camera museum for MPC members on Saturday 30th June. It was fascinating to see so many different cameras, some from days long gone – one can only marvel at the persistence of the early photographers to develop this art form.

Please let us have your suggestions for discussions and/or workshops (talk to a committee members or send an email to howard38@hotmail.com).

Remember to get your camera out as often as possible!
Cheers

Howard

Next meeting 17th June

Howard Cooper gave the talk at the May meeting.

Howard has taken an interest in using Flash “Off Camera”. The little flash gun incorporated in current Cameras are low powered, and not much use outside a domestic sized .

Dedicated flash gun mounted on the hot shoe can be much more powerful, and are closely interconnected with the camera electronics to give accurate output for the subject distance and aperture, both in low light as well in “fill light” situations in sunshine.

If we want to avoid the flat lighting effects of direct flash, we need to hold the flash to one side. We can use a dedicated cable like the one below. This has all the connectors to allow full integration, and also additional old style co-ax outlets for slave units .



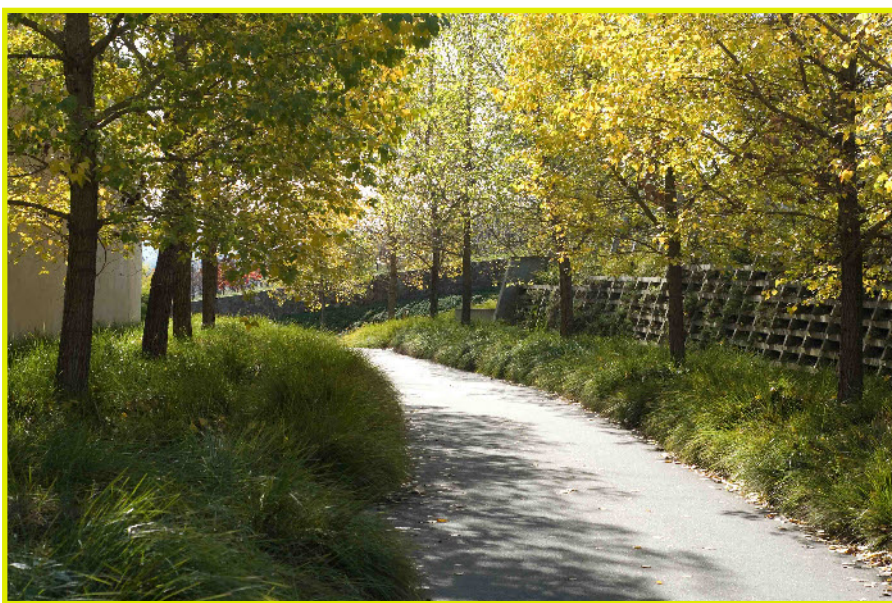
Another old gadget is remote flash sensor which responds to the mast flash gun by firing a slave gun.

This system has no integration with the camera, and the results need to be checked on the LCD. In fact one needs an expensive dedicated flash exposure meter to achieve predictable effects.



Flash gun power is defined by “Guide Numbers” which when divided by the distance in metres for a 100 ASA film give the desired aperture. For example a gun with a guide number of 20, 5 metres from the subject would need an aperture f4 .

The current technology is to use wireless connectors and Howard demonstrated the use of this with angled lighting on a model. Such a system can fire several guns from a sender on the camera, to give full studio lighting effects, aided if necessary by umbrella reflectors, diffusers and narrow angle snoots. The of the flash guns can often be altered, or they can be moved nearer or further from the subject to achieve the desired balance. Experience, and trial and error will be needed.



This is Howard’s Autumn scene from the TarraWarra Museum of Art

Hasn't everyone wondered if you could unzip an apple and find an orange???



Whenever acquiring a new lens, one must test out the experimental possibilities - so a macro shot of a pile of pencil sharpenings just seemed appropriate...



John Fitzherbert sent me these, with the comments.
I think they are original, meticulous and very clever.

I do wonder about him though.....

I had a strange dream one night about clocks on a chess-board.
Result attached - about 20 layers used.

Hanna Lofman

Sent this action
shot of a loose horse
disappearing
In a cloud of dust

*A difficult composition
with the horse galloping out of
the picture, but the the dust
cloud was important .*



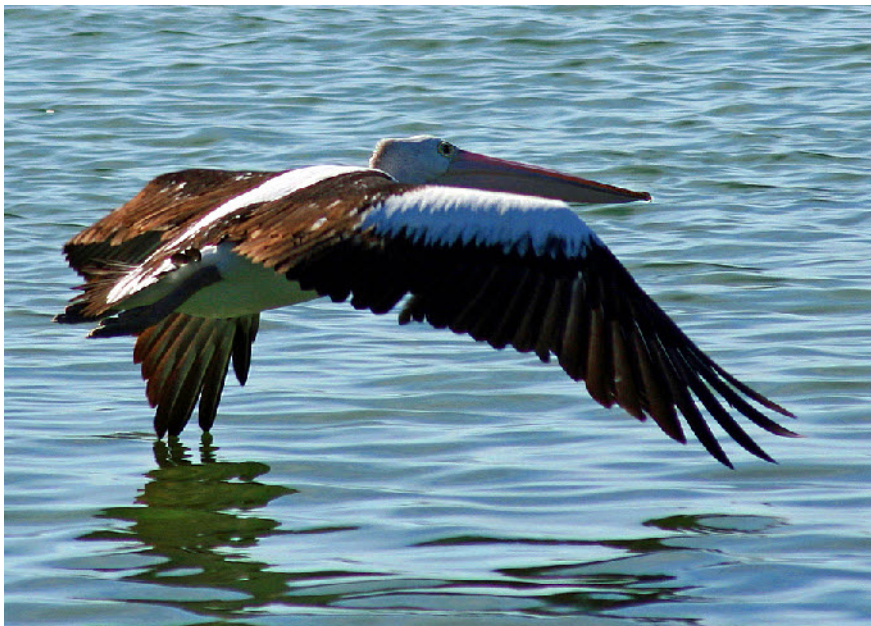


I like **Darren Wood's** magnificent graffiti, sets a contrast *The impersonal unconnected figure is part of, and not the subject of the composition, and this works well.*
A lower, closer camera might have reduced the distracting bluestone road.

This odd character makes this snatch portrait interesting.
Sometimes having a face looking out to the side works.
Does this, or is just awkward and unbalanced?

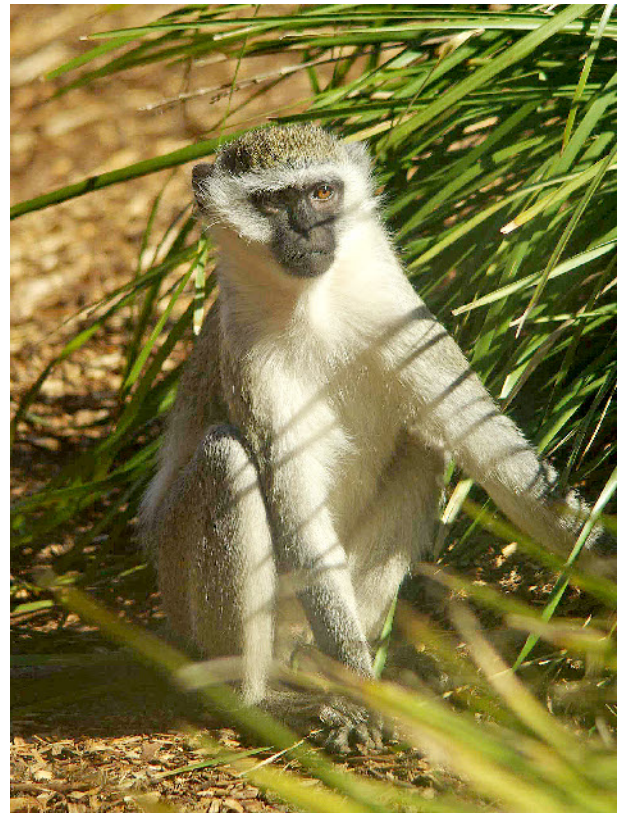


Editors note: My comments are personal thoughts, and of no more value than anyone else's. If they annoy anyone enough to write and tell me, I have achieved my intention, and you will be published. Please participate!



Len Cottrell caught a nice shot of this camera shy Pelican.
The lighting is effective, apart from the shadowed head.
Keeping the wings so sharp with their movement is quite an achievement.

Light travels
 faster than
 sound. This
 is why some
 people appear
 bright until
 you hear
 them speak.



Nicki Doyle has been to the Zoo and Caught the feel of Africa. Lovely shots.

I have cropped, sharpened and brightened the Original ex-camera shot, but Nicki will Forgive me,.... I hope



Pelicans seem the go to-day.

Les William's tonal range and near perfect reflections make this stand out



Susan Ashworth had her Perfect Baby printed in Monochrome at Harvey Norman and presented it at the last meeting. She has sent me the original, and I have re-converted it in Photoshop Cs4 which allows colour channel tuning. I have cropped it a little, selected and dimmed the bright curtain, and added a little vignetting. This is how I get my kicks. **What do members think about this treatment?**
Comments and abuse welcome!. (Ignore the slight JPG artefacts in and below the hair)



South Albury Beautiful lighting

Mark Preston has sent in several varied and excellent Photos, and I have included a couple in this month's newsletter.

Beechworth Gunpowder Magazine. BYOed own ladder for this shot. Eight - ten foot walls run the entire perimeter of this magnificent old building.



Now read Rays delightful account of his life in Photography emailed as a Word Document

See you all on the 17th June